THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 3735. *Thursday, Dec.* 5, 1833. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE grand Opera of *Gustavus the Third*, and the new Farce of *Scan. Mag.* were again repeated last night to a very full house. We are pleased to hear that Mr. Bishop is composing an Opera, which will be produced either here or at the *sister*, no longer the *rival* theatre. That pleasing composer, Rodwell, is also employed on an Opera, but we have not heard whether it is intended for the Patent Theatres or one of the Minors. Much as we admire Auber's music, we confess that we have sufficient national feeling about us, to make us wish to have the pleasure of recording the triumph of some of our native composers.

Drury Lane Theatre.

SHERIDAN KNOWLES'S charming Tragedy of *Virginius* was represented at this Theatre last night, with the new Comic Interlude called *A Soldier's Courtship*, and *The Midsummer Night's Dream.* We recollect with pleasure that from the very night we witnessed Macready's *début* at Covent Garden Theatre, in the character of *Orestes*, we felt convinced that he was an actor of genius, and one who could not fail ultimately to win his way to the very highest rank in his profession, until, however, four years afterwards, when he appeared as the hero of Knowles's *Virginius*, many clever critics held a different opinion, and accused him of indiscreet violence, anfi want of pathos; his personation of this part at once convinced the most septical that he was a consummate master of his art, and second, at that time, only to Kean. To say he acts the part as well now as he did then, and with the same thrilling effect upon his audience, is praise enough, for even on the first night, so thoroughly had he studied the character, that every shade of it was depicted with the most intense and vivid skill. He is by no means so well supported now, as when the Tragedy was first produced, for then we had C. Kemble as *Icilius*, (and no other actor has ever approached him in the part.) Abbott, *Appius Claudius*, Terry, *Siccius Dentatus*, and the lovely Miss Foote as *Virginia*; last night Mr. King was the *Icilius*, and, though we have seen many since C. Kemble played it, Mr. King is decidedly the worst; he acts as if he felt himself incompetent to the tasks thurst upon him, and looks like a disappointed discontented man. Miss Phillips, though a very clever actress, and by the way her *Lady Mel-*

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ford is one of the best things she has done for a long time, is too *posée* in her carriage and gestures, and her voice is too deep and sepulchral for the youthful unsophisticated *Virginia;* with the exception of Ellen Tree, however, we know not who could play it better.

A great treat is preparing for the public at the Queen's Bazaar, Oxford Street. Captain Ross has kindly lent his drawings to a celebrated artist, who is now painting a Diorama of the interesting interview of his party with the aboriginal natives in Felix Harbour. We visited it last week, luckily at the same time as Captain and Commander Ross, and we heard them express their delight in unqualified terms at the fidelity of the representation. The picture is in a great state of forwardness, and will be opened on Monday next.

A Bath paper, announcing that the Theatre of that city has been taken by Mr. Barnett, of Oxford, adds, "The late melancholy *decadence* of the muses' genial influence, has, we hope, touched its *climax*."

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor,—Just wish to say a word—beg pardon, hope I don't intrude—will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends and the fashionable world, at one or other of the *Grand Lounges* about town.

On Monday, I visit that *chef d'œuvre* of mechanism, now exhibiting daily to crowds of fashionables, at 1 & 3 o'clock, at the Queen's Bazaar—it is a very splendid self-performing Musical Instrument, called The Eutrepeon, which performs the most elaborate compositions with the effect of a full band.

Afterwards pop in a few doors higher up to *mon ami*, Palmer jun. just located from St. James's-st.—his new Dressing Case is positively a '*Portable Toilet*,' "a Travelling requisite"—so pretty—*so cheap*.—only two King Williams,—Aunt Paulina promises me one for a Christmas Box ! ! !

Tuesday, I have a great treat by lounging for an hour or two at the Suffolk Street Gallery, contemplating the choice specimens of the British School of Painting which adorn its walls. Everybody must go, for the artist, the connoisseur, and the mere *desœuvre*, will be equally delighted and instructed.

Ashamed of the rain penetrating my Beaver, determined "to set my crown upon a cast," dropt into Perring's, 85, Strand, purchased one equal to Vestris in beauty and durability, and as *waterproof* as Jack Reeve—quite a bargain, only a Guinea.

Monday and Thursday dine at the Table d'Hote provided by Evans, formerly at Covent Garden Theatre, at his hotel, late Joy s, Piazza—served with elegance, enlivened with the singing and wit of his brother actors.—Can have a Chop, &c. for Supper here as cheap as at his old house in Maiden Lane.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Several of my friends having been misled by external appearances and popped into the wrong shop, I would recommend them in future to order their Wines and Spirits *by post*, as there can be no mistake in directing letters to Brett's Patent Brandy Depot, 109, Drury Lane.

How Macready shines to-night, says I, at Drury—Mrs P. instantly asked me this Con.—"Who is the most shining and reflecting man, & the greatest friend to the *Polish* cause in London ?" looked at my brilliant boots, and exclaimed "*Robert Warren!*"—Isn't that a good one ?—but I intrude, beg pardon—

Your's, &c. PAUL PRY.

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Theatre Royal, Covent Garden.

This Evening, a new Grand Historical Opera, called

Gustavus the Third;

OR, THE MASKED BALL.

The Scenery, which is on a scale of Magnitude never before attempted in this country, by Messrs Grieve and Assistants.

The Decorations by Mr Bradwell—Machinery by Mr Sloman—Plumassier, Mad. Minon—The Costumes, by MrPalmer, MrHead, &c—Chandeliers byMrBrookes.

The whole produced under the Direction of Mr. FARLEY.

Gustavus the Third, Mr WARDE,
Col. Lillienhorn, MrTEMPLETON, Count Dehorn, MrSEGUIN,
The Baron Bjelke, Mr BAKER,
Count D'Esseu, Mr PERKINS, Count Ribbing, Mr WILSON,
Captain Ankarstrom, Mr H. PHILLIPS,
Oscar, (Favorite Page to the King,) Miss SHIRREFF,
Christian Engleheart, Mr BEDFORD,
Madame Ankarstrom, Miss INVERARITY,
Arvedson,..... (a Fortune-teller) .....Mrs FITZWILLIAM,

The following is the order of the New Scenery:

Grand Saloon in the King's Palace—Triumphal Arch of Queen Christina—Interior of Fortune Teller's Abode—Distant View of Stockholm, by Moonlight, from the Place of Public Execution—Norr-malm Square, in Stockholm—Apartment in the House of Ankarstrom—Royal Gardens, with the Fountains of Neptune—The Saloon of the Opera at Stockholm, fitted up for the Masked Ball, in which will be introduced the fashionable German Pas, principal Dancer, Mrs Vining, with Mdlles. Payne, Hall, Hill, Bennett, Perry, Froud, Conway, & Marsano. The celebrated Danse des Folies, principal Folie, Mlle.Celeste. Folies, Mlles. Thomasin, Fairbrother. Fenton, Ryals, &c. &c. A Figure Dance by Mr Payne and Mr F. Sutton—The Parisian Gallopade, promenade of the characters, in which will appear nearly the whole of the company of the two Theatres, assisted by above 250 additional members, habited in the most gorgeous varied costumes. The piece will terminate with the Assassination of Gustavus.

After which, (20th time) a new Melo-drama, called The

Ferry and the Mill.

The Czar Peter, Mr WOOD,
Menzekoff, Mr G.BENNETT, Ugo, MrYARNOLD,
Stoback, (aWoodcutter) Mr RANSFORD,
Cornholm,.....(the Miller).....Mr BARTLEY,
Ghrist. (his Son) Mr MEADOWS,
Maximus Middleman,.....Mr HARLEY,
Ulrica.....(the Miller'sWife).....Mrs C.JONES,
Mary, (the Miller's Daughter) Miss TAYLOR,
Catherine of Livonia, Mrs VINING.

Theatre Royal, Drury Lane.

This Evening, Shakspeare's Comedy of The

Merchant of Venice.

Duke of Venice, Mr YOUNGE,
Bassanio, ... Mr COOPER,
Antonio, Mr MATHEWS,
Salanio, Mr BRINDAL, Salarino, Mr WOOD,
Gratiano, Mr T. GREEN,
Lorenzo, ... Mr DURUSET,
Shylock, Mr PRIEST,
(His First Appearance these Seven Years.)
Gobbo, Mr BLANCHARD, Launcelot, Mr HARLEY,
Tubal, Mr HOWELL,
Belthazar, ... Mr HONNER,
Portia, Miss PHILLIPS,
Nerissa, Miss LEE, Jessica, Miss BETTS.

In the course of the Comedy will be appropriately introduced
STANFIELD's celebrated VIEWS in VENICE,
Consisting of
THE DUCAL PALACE.
The BRIDGE of SIGHS by MOONLIGHT. The DOGANO.
AND
Church of Santa Maria della Salute.

To conclude with, the Opera of

MASANIELLO.

Masaniello, Mr WILSON,
(His 2nd Appearance in that Character.)
Don Alphonso, Mr DURUSET, Lorenzo, Mr F. COOKE,
Commissioner, Mr FENTON,
Pietro, Mr S. JONES, Ruffino, Mr THOMPSON,
Moreno, Mr YARNOLD, Selva, Mr HONNER,
Elvira, (Bride of Alphonzo) Miss BETTS,
Fenella, (Masaniello's Sister) Madlle CELESTE
Inis, Mrs EAST,
Fishermen's Wives.—Mesdames Chester, Penley, Somerville, Mapleson, Allcroft, Goodwin, Connelly.
Principal Dancers—Mesdames Blair, Bennett, Clair, Fairbrother, Foster, Froud, Hall, Hill, Hunt, Jones, Lydia, Marsano, Parry, Payne, Ryals, Thomasin,

To-morrow, the Tragedy of Werner.